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ticed his art in Italy. A group of "*Boys with a Lioness*" by him is mentioned by Lucullus.

ARCH. A construction of bricks, stones, or other materials, so arranged as by mutual pressure to support each other and to become capable of sustaining a superincumbent weight. Much discussion has taken place as to the origin of the arch although it is conceded that the Romans were the first to bring it into general use.

THE CHRONICLE.

AMERICAN ART AND ARTISTS.

EXHIBITION OF MODELS OF WORKS BY THORWALDSEN.—It will be remembered by many of our readers, that a sale took place last year at Copenhagen, of a part of the works of Art, left at his death, by this distinguished artist. This sale included, among other objects, original plaster models of the celebrated colossal statues of Christ and the twelve Apostles, which now adorn the principal church of Copenhagen. We take great pleasure in announcing, that these plaster models, which we are assured are the very same that were sent to Copenhagen by Thorwaldsen himself, and formed the ornaments of the church until their places were supplied by the statues in marble, were purchased by a gentleman residing in New York, and are now daily expected to arrive here. They will be publicly exhibited as soon as they can be properly arranged. A model of the Baptismal Font, and a duplicate in marble of *Ganymede feeding the Eagle*, will accompany them. We need only announce that this exhibition is to take place, to secure for it the support of all those who are familiar with, and interested in, the History of Modern Art.

We subjoin a few details respecting these works. In the year 1819, when Thorwaldsen, after a long absence from Copenhagen, again visited his native place, the plastic decorations of the Cathedral, then rebuilding after having been destroyed at the bombardment of the town by the English in 1807, were placed under his direction. He soon finished his general design. In the pediments above the main entrance John the Baptist was to be represented announcing to the multitude the coming of Christ. In the peristyle the predictions connected with this event were to be figured by Prophets and Sibyls. In the interior of the church the Savior and his twelve Apostles were to be placed—Christ, a colossal figure of about twelve feet in height, behind the altar, and the Apostles, in somewhat smaller size, six on each side, at the pillars of the church. In front of the altar was to be the Baptismal Font, an angel kneeling and holding a large shell.

Thorwaldsen commenced the modelling of this great work on his return to Rome, but did not finish it until many years after, we believe in 1837. Casts were sent to Copenhagen to occupy the proper places in the church, until the marble figures should be executed at Carrara.

At Thorwaldsen's death, the series of models at Carrara, together with all that remained at his studio at Rome, statuary in marble, casts, pictures, books and antiques, became, by his will, the property of the Thorwaldsen Museum at Copenhagen, which already possessed the casts from the cathedral, where the marble statues had taken their places.

In 1850 it was decided, in accordance with the terms of the will, to dispose, at public sale, of all duplicates in marble and plaster of the artist's works then in the Museum. This sale was extensively announced through Europe, and took place in the spring of last year. Many of the works were bought by the French Government; the celebrated *Mercury*, the killer of Argus, in marble, by the Spanish Government; and the series of *Christ and the Apostles* by a gentleman residing in New York, who has ordered it to be sent hither as we have stated above.

M. Forster, a distinguished art-critic in Germany, whose remarks have been incorporated, by Count Raczynski, in his *Histoire de l'Art Moderne en Allemagne*, says of the *Christ*: "The colossal model was ready in 1821, after Thorwaldsen had made many others that he rejected. He undertook the task of impressing the highest significance on the Savior, and of representing him at the epoch when he had finished his labors. The moment is that when he shows himself in the midst of his disciples after his resurrection, and says to them, 'Peace be with you.' The figure, over which a mantle is thrown, shows the right side of the breast and the right arm uncovered: the arms are extended towards mankind: the head slightly bent, and the countenance and attitude expressive of gentleness."

The same critic says of *Ganymede and the Eagle*, "It is one of the best groups that Thorwaldsen has made. It is full of truth and naïveté. The young Phrygian is kneeling before the potent Lord of the Thunderbolt, and presenting to him with the left hand the cup filled with liquor, while he lowers the right, holding the vase. Lord Gower received the first copy in marble of this statue. An interesting particular in relation to this composition is, that Cornelius has repeated it almost exactly in his *Olympus* of the Glyptothek."

Dr. Kestner of Rome, in the course of an interesting paper relating to the social and domestic life of Thorwaldsen, that appears in the February number (1851) of the *London Art-Journal*, says:

"When my deceased friend had finished his statue of *Christ*, which had caused him much and wearying mental labor, he said: 'I perceive now that I am going down hill, for this is the first of my works that I am satisfied with.' I think I may say with certainty, that he placed the *Christ* and the *Mercury* highest among his productions: the former had been his most difficult task, the latter the easiest.

"Of none of his works did it give me so much pleasure to hear him speak, in his free and natural manner, as of his statue of *Christ*, particularly at the period when he had come to the determination to make it as simple as possible. 'Simple such a figure must be,' he said; 'for Christ is above time. And the most simple,' he added, 'is the human figure standing upright.' And he placed himself so, with his arms hanging down. He then opened his hands, and partly raised both arms, slightly bent at the elbow, from his sides, and said: 'And can any movement be more simple than this?—and at the same time it expresses love—an embracing of the whole human race—and thus have I understood the character of Christ.' And nothing could be more harmonious than the

expression of his countenance while giving utterance to these words."

We will add to this a remark which we believe was made by an American lady on seeing this statue, and which proves how direct and forcible is the language of Art. "Two rivers of mercy" was the expression which seemed to her to embody the great thought pervading this work, and that was exactly the idea which, as his friend tells us, Thorwaldsen designed to express.

FOUNTAINS AND THE FINE ARTS.—The introduction of the Croton water into the city of New York will undoubtedly, at some future day, afford occasion for displays of Art of which the present fountains give a very inadequate idea. That objects of this sort, in the hands of men of genius, may be made very grand and striking, we must certainly believe, although we confess we have seen very few such objects, in which severe simplicity had been departed from, that were entirely satisfactory. The Tazza fountains, before St. Peter's, at Rome, are much more pleasing than the Fountain of Trevi, which must have been a great deal more costly. The *Eaux de Versailles*, with all their classic sculpture, seem hardly to justify the encomiums they have received. Indeed, so far as our experience extends, the great problem has not yet been fully resolved of uniting statuary and architectural designs with large quantities of flowing or spouting water, in such a manner as to present a perfect whole.

A wide step has been taken, however, towards the accomplishment of this object, by M. Questel, in his monumental fountain lately inaugurated at Nismes, in France, and of which a description, with an engraving, appears in a late number of the *Illustration*. This design is well deserving the study of those of us in New York who desire that the opening of fountains should be made the occasion of encouraging Art. Pradier, the distinguished sculptor, was associated with Questel, the architect, in the completion of this design, and the result is well worthy of their great reputation. In the first place, there is an octagonal basin of grey marble, bordered by flower beds, and surrounded by an iron fence. Within the basin rises a socle, to the four principal sides of which are joined four vases, or rather parts of vases, each ornamented with three lions' heads, from which the water falls into the great basin below. Above these vases, and at the four angles of the structure which forms the pedestal for the chief figure, are four statues of equal size, representing respectively the Rhone, the Gard, the fountain of Uba, and the fountain of Nismes, the two first reposing upon their urns, and the others upon antique masks, from all of which the water falls into the vases, or the octagonal basin. Above these figures, and crowning the whole work, which thus assumes a pyramidal shape, stands the statue of the City, in a grand and simple attitude, affording a pleasing contrast to the more involved lines of the other figures. What would be more beautiful than a somewhat similar design for New York, in which the City should be represented, attended by symbolic statues of our two great rivers, as well as by that coy nymph, the Croton, startled to find herself so far from her secluded fountains.

Elaborate and artistic designs are much better suited to combine with the architecture of

cities, than artificial rock-work, of which we had a specimen in the old Bowling Green fountain, now happily destroyed. It may be interesting to our readers to see the opinions of the late Sir Francis Chantrey upon this and other points relating to fountains and monumental statues. It is found in a letter to a friend of his, respecting a statue to Sir Frederick Adam:

"I have fully considered the questions which you put to me on the erection of a bronze statue to Sir Frederick Adam at Corfu, on the propriety of attempting to make a pedestal in imitation of natural rock, a fountain, &c., and you are heartily welcome to the following remarks, which shortly embrace the results of my own experience.

"I send you the outline of a pedestal, suited to the excellent situation chosen, and proportioned to the architectural back-ground; but I must tell you that it is also proportioned to a statue twelve feet high, fearing that a figure only nine feet high will disappoint your expectations. I make this suggestion without reference to your means, of which you say nothing; therefore, if you are obliged to limit the figure to nine feet, the pedestal must be reduced in the same proportion, or nearly so.

"I am not surprised that the idea of a rock-work pedestal should have been suggested to you; but I have already seen enough of this sort of work in Rome and elsewhere, to satisfy me. Perhaps you have seen the pedestal of George the Third, in Windsor Great Park, which pleases nobody; yet it was the joint production of two great men, Sir Jeffrey Wyatville and Mr. Westmacott. It is formed of huge blocks of rough granite, and cost near eight thousand pounds!! It has also the advantage of standing on a natural mound, with wood for its back-ground, two miles from the castle, with no building whatever in connection; yet with these advantages it is a decided failure, nor is it likely to be repeated in this country by men of sense.

"I entirely approve of the idea of a truncated column for the pedestal of a statue at Corfu. It is classical, and I advise its adoption, bearing, of course, such proportions to the figures as are shown in my drawing, which are conformable with the best rules of proportion I have been able to discover; for taste in such matters is very arbitrary.

"The very best material in the world for such a pedestal (next to granite) is the hardest Greek marble (some blocks are very soft). It is proved it will last two thousand years, and more, in the climate of Greece, if it escape violence.

"You say 'the fountain is to play occasionally.' From this I conclude that you have not a superabundance of water. I have therefore reduced the basin to a circle of forty feet, being in better proportion to the pedestal; and a circle will be better worked, and cost less, than an oval. The outer rim of this basin should show about fifteen inches above the ground line. Iron rails are paltry, and totally inadmissible. I also suggest that two feet deep of water will be amply sufficient for your gold and silver fish, yet not deep enough to drown a child.

"I am not aware of any subject on which art has been employed, that has given rise to so much costly nonsense, and bad taste, as fountains. Your idea of water spouting from holes and crevices in rock-work is pleasing enough; but then rock-work is not fit for a pedestal, and

I warn you against adopting the vulgar and disgusting notion of making animals spew water, or the more natural one of the little fountains at Brussels and Carrara. Avoid all these beastly things, whether natural or unnatural, and adopt the more classic and pleasing notion of the ancient river-god, with his overflowing urn—the best emblem of abundance. In my drawing I have indicated four boys, each pouring water out of a vessel; if you want more splash, you may lay some rock-work in the basin, and thus afford hiding-places for the gold and silver fish.

"Very truly yours,

"F. CHANTREY."

WOOD ENGRAVING IN AMERICA. We have frequently had occasion to notice the failure of every attempt to establish an illustrated newspaper (strictly so called) in this country. While England, France, and Germany support munificently journals of this character, we have not heard of one in America that has existed for more than a year. Generally speaking, after the publication of half-a-dozen numbers, the project is abandoned. The cause of this, we think, is neither the indifference of the public to works of this sort, nor the absence of mechanical skill, but chiefly our want of designers of originality and talent.

In the art of cutting the blocks we have made astonishing progress. If our advance for the next ten years shall equal that made during the last ten, we shall excel the best French and English work. One important stimulus to our excellence in this branch, has been the great demand for illustrated religious tracts, an immense number of which are published every year by different Societies. The American Tract Society sends forth hundreds of thousands with typography and illustrations remarkably good, considering the low price at which they are afforded. If the statistics of this department of the Society's enterprise should be published, readers would be astonished at the sums expended and the number of persons employed. We think we may point to our own columns to show the excellence already attained in the mechanical part of wood-engravings. The *Temple of the Sybil at Tivoli* after Mr. CROPSEY's picture, which was cut by Messrs. Bobbett & Edmonds for our first number, is one of the best landscape illustrations in this branch of art that has so far been executed in America, and will compare favorably with anything we have seen in European publications.

We have said it is not indifference on the part of the public to this kind of art that occasions the ill-success of American journals devoted to it. This is sufficiently proved by the great popularity and large sales of the *Illustrated London News*. We might also by reasoning *a priori*, show that this kind of art must always be relished here. It is better suited than any other style to embody the peculiarities of the age—to represent the changing scenes in the great drama of life, which at no former period shifted so rapidly or displayed so many fantastic combinations and contrasts as at present. Now there are no people in the world who are so earnest spectators of this great world-drama, as the Americans—none are so well informed in respect to the characters, and the scenery. They take an interest in what is going on in the remotest regions. A Kaffir war—an exploration of the Himalaya

mountains—a Royal fancy ball—a Presidential review at Satory—are all subjects they desire to comprehend minutely, and the facilities of communication by steam and telegraph, crowd into a week now-a-days, as many events like these as would formerly have supplied food to wonder at and reflect upon for a month. The bare announcement of these things is not enough. We must see as well as hear. Whatever may be our knowledge of art, we enjoy pictorial representations of actual personages and events. We may be ignorant of pictures and treatises; but for all this we are delighted with these illustrations. They are perfectly intelligible. They add force and significance to the descriptions. "Seeing is believing." It is all very well to tell us how the Queen looked, or how the mob broke the windows—but we prefer to see the things themselves drawn out with all their lines, and lights, and shadows—the stones flying through the air—and the robes and the order of the Garter. It certainly seems to us that as the Americans have more of this wide-awake insatiable curiosity than any other people, it will be here that illustrated journalism at some future period will be most popular and most liberally supported.

But before this state of things shall arrive, we must have a body of designers capable of doing the work.

At present we are far, very far behind the English and French in this particular. And this, as we said at the outset, is the true cause, in our opinion, of so many failures in this line. Our designers on wood, as a body, are deficient in that command of form, of composition, of effect, which often makes the slightest sketch in the *Illustration*, or its English rival, most beautiful, and at the same time clearly expressive of the minutest details of the story. It is truly marvellous to observe the charming effects which are produced with apparently the greatest ease in these works. How full of character and expression are some of the slightest figure compositions in *Punch* for instance! What point and decision one finds in Valentin's drawings! what energy and truth in Gavarni! We have often thought that the glorious talent displayed in this way, by men of genius for the benefit of the whole world, compensates us in a great degree for the absence of the more restricted and less widely understood triumphs of higher Art. If we have no modern Raphaels, in order to see whose works we should require to make long and perilous journeys, we possess in their place Gavarni's sketches of modern life, which we can inspect quietly at our breakfast tables a few weeks after they have fallen from his facile fingers, and enjoy as well at Hong Kong or San Francisco, as at London or Paris.

That we shall possess a class of designers of this sort at some future day, we fully believe. The necessities of trade will bring it about if taste and inclination do not previously determine the talent of many artists in that direction. Some have already taken it up with great success. We need only mention Mr. DARLEY, whose beautiful productions are striking exceptions to the mass of drawings, and may serve by contrast to prove the truth of our statement as to the general deficiency of American designs in those qualities on which the value of such works chiefly depends. There are several other artists besides Mr. Darley, whose works are

striking exceptions to this censure, and although we have not space at present to enumerate them, we cannot omit mentioning Mr. LOSSING, whose spirited and faithful designs and cuts of various subjects connected with the Revolutionary War, deserve high praise.

Before closing this article, we desire to say that we hope to publish in the Bulletin, before the end of the year, a brief history of the Art of Engraving on Wood, with an account of its different processes, illustrated by cuts; the whole to be executed under the supervision of a gentleman whose artistic, mechanical, and literary abilities, amply qualify him for the undertaking.

HOPPIN'S BRONZE DOG. This artist, whose design of *Putnam narrating the Capture of the Wolf* was etched for a late number of the Bulletin, has modelled a dog of a size larger than life which has been cast in bronze by the Messrs. AUDUBON of this city. The model is full of spirit, and will compare favorably we think with similar works executed abroad in expressiveness as well as strength and accuracy of form. The mechanical execution of the casting is highly successful, and the whole has been greatly admired by numerous visitors at the office of Messrs. Bogardus & Hoppin on the corner of Centre and Duane streets, where it is placed at present. A strong desire has been expressed to have it sent to the Crystal Palace. If this disposition should not be made of it, we hope it may be placed in the gallery of the Art-Union at the opening of their autumn exhibition. We add a notice of this work from the pen of the intelligent art critic of the *Tribune*.

"We have long been familiar with the talent of Mr. HOPPIN, which tends to the artistic treatment of animals, for which the artist displays a remarkable ability, but we had hitherto seen nothing from his hands so successful and satisfactory as the present work. It is noteworthy as the introduction of a new department into our Fine Arts—a department whose most successful European triumph, is the famous *Wild Boar* at Florence. Mr. HOPPIN's dog is a very simple work, but eminently effective, and adapted to the garden grounds.

"The Dog is called *The Sentinel*. He is represented rather larger than life, or perhaps the natural size of a large St. Bernard dog, and having just broken his chain which hangs negligently across the back of the neck, steps slowly forward with head and tail erect and the form wholly alive, toward a voice which calls him. The thought is no less just than the execution is successful. The muscular management of the subject seems to us remarkably masterly, and it is to be hoped that a work so important will inaugurate a successful era in its kind in the history of American Art."

ANCIENT ROMAN MARBLES.—Col. Webb, of the *Courier and Enquirer*, has lately received from Italy a collection of ancient marbles, which the Committee will have the privilege of including in the autumn Exhibition of the Art-Union. We understand they were purchased under the superintendence of the United States Representative at Rome, Mr. Cass. They are quite interesting, some of them for their artistic merit, and all of them from their history and associations. The most conspicuous objects among

them are two gigantic busts, of which the drapery is made in a yellowish variegated marble, while the heads and necks are white. There are besides these sixteen pieces in the catalogue, which includes a bust of Hadrian, one of Cato, found in the Tiber, another of Vespasian, found among the ruins of the temple of Jupiter Tonans, another of Brutus, from the collection of Cardinal Fesch, a head of Antinous, Cornelia, the mother of the Gracchi, Cleopatra, by Donatelli, from the collection of Queen Christina of Sweden, a medallion likeness of Caligula, found in the Forum, a bust of the Empress Julia Agrippina, a bust of Fulvia, the wife of Mark Antony, and others.

THE CLINTON MONUMENT.—We are happy to be able to state that after a long delay, the friends of this undertaking have accomplished their plans, and all the money has been subscribed that will be required. Fifteen thousand dollars was the sum needed, and this having been made up with the exception of a few hundred dollars by private subscriptions, the Greenwood Cemetery Association became responsible for the balance. It is in their grounds that the statue will be erected, over the remains of the deceased. It is to be of bronze and of colossal size. We have frequently had occasion to express our admiration of the model by H. K. BROWN, and we doubt not that its execution, which is now made certain beyond a doubt, will add to his widely extended fame.

AMERICAN ARTISTS ABROAD.—MR. HUNTINGTON has gone to England since our last publication. He was accompanied by Mr. GRAY, who took with him three of his paintings, viz.: *The Wages of War*, *Dolce Far Niente*, and *Quiet Influences*. The second of these works is a half-length of a female of life-size, and the last a cabinet picture representing a lady seated at a window with books and musical instruments beside her. They are very pleasing works in color.

Mr. PAGE has shipped four pictures from Leghorn to this port, where they are daily expected to arrive. One of these works is a *Holy Family*, which was painted upon the commission given by the Art-Union to Mr. Page upon his departure; another, is the *Psyche*, a copy in color from one of Powers's busts; a third, is a copy of Titian's famous portrait of one of the Dukes of Urbino; and the fourth, a *Study of Florentine Nature*.

The *Holy Family* will be exhibited in the autumn, with numerous other works that have been purchased by the Art-Union, but which have not yet been added to the catalogue. Mr. Page desires that his picture should be looked at from a considerable distance.

A correspondent thus describes a visit to the studio of Mr. POWERS, in Florence.

"His studio consists of five or six apartments, in one of which, the modelling room, I observed, stretched across from wall to wall and completely hiding one portion of the room, a dingy brown curtain. 'This' said Mr. P., pulling aside one corner of the screen, 'is my workshop, where I manufacture all my tools.' There were all the necessities for making any thing in the way of modelling instruments, from the heaviest iron up to the most delicately finished box-wood tool. In this apartment were the plaster casts of his statues representing respectively *America* and *California*—the latter ordered I believe by Mr. Penniman of New-York.

In adjoining rooms, were workmen engaged upon repetitions of his *Fisher Boy listening to a shell*, and several busts, among which were the *Greek Slave*, *Psyche*, and *Proserpine*. There were numerous plaster casts of eminent Americans scattered here and there. Among the finished portraits in marble I was particularly struck with that of Calhoun, which is unquestionably one of the finest busts ever executed, and for strength of character and expression, combined with the highest possible degree of finish, I doubt if its equal can be found."

The same gentleman writes:

"Mr. IVES, the sculptor, occupies a studio not far from that of Mr. Powers, and is now engaged upon a statue of *Pandora*, which in my humble opinion possesses a great degree of merit.

"I was highly gratified, a few days since, in seeing in Mr. INNES's studio a large landscape composition remarkable for transparent brilliancy of color considering the low tone of the picture. Immediately below him, in the same building, Mr. PAGE continues to produce occasionally an excellent painting, and has lately, I understand, sent home a noble piece of color in the shape of a *Holy Family*. He is one of the closest students in Florence, and approaches nearer to the brilliancy of Titian perhaps than any other American artist. Mr. GOULD, of Philadelphia, has produced several fine portraits, among the rest, one of the eldest son of Mr. Powers, which is a speaking likeness, and most artistically handled."

Our correspondent bestows high praise also upon HART, of Kentucky, the sculptor, and particularly upon his treatment of hair. He speaks of GREENOUGH as occupying the best and handsomest studio in Florence. The group by Mr. G., called *The Pioneer*, intended for the Capitol, is about receiving its finishing touches. Mr. ROGERS's *Ruth* is also spoken of with great approbation. It will probably be put in marble in the autumn. Mr. T. B. READ, the painter, who has lately been in Florence, had gone to Graeffenberg for his health. Mr. GALT's labors are also highly commended, and it would seem generally that all the American artists in Florence were making a good use of their time and opportunities.

Mr. WOODVILLE arrived in New-York in the course of the last month. He makes, we understand, but a short stay in America, intending to return to Europe before the 1st of September. Messrs LEUTZE, HEALY, and POWELL, are all expected to arrive here during the summer.

THE LATE ALEXANDER W. RUTHERFORD.

[We are indebted to an artist of this city for the following interesting notice of Mr. Rutherford.]

His life is like that of many another child of the Muses, born on the new and vigorous soil of this country.

Reared among the mountains of Vermont, his birth-place, and surrounded on the one hand by an active, intelligent, yet strictly practical people, and on the other, by as animating and inspiring scenery as ever excited the imagination of Poet or Painter, he was early subjected to those trials by which his capacity for that beautiful yet exacting profession which he afterwards adopted, could be most fully tested.

Of a light and delicate frame, acute and sus-

ceptible nervous organization, warm and sympathizing heart, his original tendencies leaned somewhat perhaps towards the deeper and more refined utilities of life. Yet his choice could not have been without its difficulty. Born without resources beyond the kingdom which he covered with his hat, and conscious that nothing was, or could be his, until he gathered it or formed it by or with his own hand, or brain, or heart, and encompassed on every side by steady thrifty workers, making the fields yield them food, and the streams weave them garments, reaping directly the fruit of their labors and living a life of apparent contentment and happiness, it could not have been an easy matter for a poor boy possessing good and healthy common sense, and viewing these things with all the respect so justly due them, to turn aside from all this, and follow the doubtful, difficult, and trying profession of an artist.

Yet Vermont, as much perhaps as any other state or country, holds within her bosom elements for fanning into life the holy flame of poesy. Her rich green hills and lovely plains, waving with ripening grain and bending foliage; her murmuring brooks, swelling cascades, winding streams, breathed upon and fanned by fresh New England breezes; her uplands, rising into mountains, with loftiest oaks, bounding waterfalls, jutting crags, and heavenward pointing pines, with sky and autumn changes, like her sister states, such as no other land can boast of;—all these, playing round a warm and active fancy, like his whose short career we now lament, would, and did doubtless, lend a strong directing influence. But, be this as it may, in 1846, with nineteen summers past of trial and questioning, we find him with resolution fixed, pack and staff in hand, and little or no money in his pocket, wending his quiet and determined way on to the great city.

The writer of this brief sketch remembers distinctly his first entrance into the Academy to take his place among the students of the Antique—his compact and well rounded form, though light and delicate, his mild and thoughtful face, with the slightest shade of melancholy, dark eyes and hair, and sweetly modelled features, and his simple, earnest, and manly manner.

With what pleasure he turned from point to point among the many beautiful Antiques, and saw them for the first time beaming before his delighted vision! Pardon us for dwelling on what may seem to you, good reader, light and trifling matters, but we knew him and loved him.

"I suppose that all men sometimes see women that remind them strongly of what they read of angels," he whispered one night to a friend.

"Possibly," he answered.

"I have met with one," he continued, "not my mother, but one that has been to me almost as much; and with every thing she says and does, I think I understand more clearly about what those old men were writing."

And again, on another occasion, to another friend, "One of those choice spirits that make us feel that there is a something in the world worth living for."

On inquiring of Mr. Cummings, he told me more about this lady; how she had written to him to make arrangements for paying his first

quarter's tuition, on his arrival in this city, for she was satisfied he had talent; how she had done so, as far as she was able, and he had completed the rest—"satisfied, also, that he had talent."

His trials and struggles during his first year in New-York were severe and searching, and although he bore them without a murmur, and with no unresting from his labors it was easy to perceive that his spirit was gradually breaking, and his health fast giving way under their deep and scathing influence.

It was about this time that he produced his *Orpheus*, playing on his harp, and lamenting his lost Eurydice, and from the feeling displayed in it his sympathies must have entered very largely into it. Why not? He, too, has lost his Eurydice—his decaying hopes, that had so luringly enchanted him in his own green hills—his departing ideas—his dead aspirations. He, too, was a wanderer among the shades of night and thickest poverty. He, too, tuned and played upon his harp; but unlike his antique prototype, no trees sang, rocks danced, or rivers stopped to listen; but landlords, bakers, grocers, clothesmen, marching down in solid phalanx, threateningly—came knocking rather, no spiritual rappings, these, but downright, earnest, flesh and blood, substantial knocks—with bills that must be paid, or, alack, you must cease your eating. "Go on this way much longer," whispered Orpheus, and nothing is left for me but starvation or knavery." Ha! ha! poor Orpheus!

Were you ever tried in this way, dear reader?—abandon your ideals or starve, down with your high dreams, your holy of holies, your aspirations, or yield up your existence—the grim monster gnawing at your hollow vitals all the while? Have you ever felt it? If so, we think you can say with us, with some feeling—Poor Orpheus!

I think it would have done each member of the Art-Union of 1847—individually and particularly—his five dollars' worth of good, if he could have seen that young artist, on the morning when he was told that that Association had purchased his picture, and the solid and unmistakable seventy dollars were placed in his hands as proof of it. Poor Orpheus!

"The wheel of Ixion stopped. Tantalus forgot the thirst that tormented him, and the tortures ceased to play upon the vitals of Tytos. Pluto and Proserpine lent a favoring ear to his prayer."

Orpheus! "The tones of whose lyre made the Argo move in the waters, and delivered the heroes from many difficulties and dangers while on their voyage."

"The American Art-Union is a good friend when once it takes a fancy," he said, one day to a friend, some year or so from the date of the *Orpheus*; and the catalogues for the following three years, up to the time he left for Europe, plainly testify to its truth, and the constant improvement in his work proved that it was not unmerited.

Of his pictures we must also speak in general terms. They are fresh in the minds of most of the visitors to the gallery; one, *Jack the Giant Killer*, to the subscribers generally, as it was engraved in the January number of the Bulletin for 1849. The whole were characterized by three grand qualities—qualities which belong to

works of the highest order—simplicity, earnestness, and humor. The first two we find largely pervading and exalting his *Lone Indian*, *Orpheus*, and *David before Saul*; and of the latter, his *Bachelor's Hall*, *Save the Pieces*, *Jack the Giant Killer*, and *Benedict*, abound with it.

These, combined with good drawing, quiet and harmonious color, judicious arrangement, always made his works attractive, and gave rise to the highest hopes of his one day occupying an elevated rank among the painters of his country.

Of his success under Mr. Huntington there is a difference of opinion—some contending that the versatility of talent of that distinguished artist tended to perplex him: others, that his large experience and the constant familiarity with which he (Mr. R.) was on with his various modes of working, must have been of value. However this may be, that he continued steadily to advance no one doubts.

Perhaps the highest thing that we can say of him, is, that he took that prize of the 'International' Art-Union, of a two years' tour of study in Europe—\$1,200, with letters to the greatest men in Art—by the decision of the prominent members of the National Academy and excited no envy—so universally was he esteemed by his brother artists, and deemed deserving by all who knew him.

But Death, which had planted the seeds in his nature during those nights and days of heavy trial, now began to wave his threatening and unswerving scythe—and, at London, on his way to his own beloved home in America, after a tour of one short year in Europe, and a life in full of but twenty-six, he was gathered among the ripe of the harvest.

At a meeting of the members of the Antique and Life Schools of the City of New-York, July 12th, 1851, at the Council Room of the National Academy of Design, held in consideration of the death of Alexander W. Rutherford, Artist, pursuant to public notice, "for the purpose of expressing together the united sense of the loss they had sustained in his death, and to take such measures as might be deemed suitable to the occasion," Mr. Vincent Colyer was called to the Chair, and Mr. James H. Cafferty appointed Secretary. After a few brief, yet touching remarks on the public and private character of the deceased, and a short sketch of his life and works, the following resolutions were unanimously adopted:

Resolved, That we have heard, with feelings of sincere sorrow and deep regret, the death of our much respected fellow-student, Alexander W. Rutherford, and that we have met together with a sense of heavy loss, to learn the causes that have so suddenly and startlingly deprived us of him, and also, alas! to pay such poor tribute as may now be in our power, to his good and much loved memory.

Resolved, That we do bear witness to his many virtues—to his warmth and kindness of heart—to his generous disinterestedness—to his simplicity, uprightness, and straightforwardness of character—to his earnest devotion to Art, and desire to obtain knowledge—to his general deference to those around him, above him, and below—to the clearness of his views, and the value of his opinion—and above all, to that strict regard for truth that governed all his words and actions.

Resolved, That we find a consolation in reflecting on the above, and particularly in this fact, that though he is dead, and died three thousand

miles away from home, he died in following Art, and in seeking knowledge wherewith to do honor to his Academy and to his country.

Resolved, That a copy of the resolutions of this evening be forwarded to his family and friends, with the assurance of our sincere sympathy and entire participation in the sense of their bereavement, and a hope that they may find the recollection of his virtues a little something of consolation as we have done.

Resolved, That a bunch of evergreens and crape be hung up in the eastern corner of our studios, to remind us of our loss, and demand the tribute of a passing tear to his good memory.

Resolved, That whereas our information is that he died in the St. George's Hospital, London, of a steady and rapid decline of consumption, "*attended by all that science and care could do for him, and surrounded by friends, his countrymen, who did their best to make him happy,*" therefore,

Resolved, That a copy of these resolutions, accompanied by the united thanks of this meeting, be forwarded to the Faculty of St. George's Hospital, and the friends who so kindly ministered to him during his last illness.

Resolved, That a committee of three be appointed to take charge of his effects on their arrival in this country, and to forward them safely to his family, and to attend to such communications as may be essential to further this object, and that Messrs. J. F. E. Prudhomme, Vincent Colyer, and C. F. Blauvelt, constitute that committee.

VINCENT COLYER, *Chairman*.

JAMES H. CAFFERTY, *Secretary*.

ART IN FOREIGN STATES.

KISS'S AMAZON.—We see it stated in the newspapers that an American has bought the original of this group, which is attracting so much attention as the masterpiece in sculpture of the Great Exhibition. This cannot be true, as the original, in bronze, is one of the chief decorations of the Museum in Berlin. That which is now in London is a model in zinc, executed by the famous Geiss, and it is doubtless another model, in the same material, which our countryman has purchased. It may not be generally known that there is already a small model, in zinc, of this work in Philadelphia. It belongs to the collection of the late Matthew Carey, and was executed, we believe, under the immediate superintendence of the distinguished sculptor.

We have the pleasure of adding a short biographical sketch of Kiss, for which we are indebted to one of his countrymen and friends—an artist himself, whom European revolutions have caused to become a resident amongst us, and whose taste and skill have already procured for him in this city the direction of important works.

"Kiss, the author of the famous Amazon, a copy of which is at the World's Fair in London, was born in Prussia. He became a pupil of Professor Rauch, who has lately completed the Statue of Frederick II., King of Prussia, and, after many years' ardent study under the personal superintendence of his master, was employed in 1830 to do the sculpture ornaments in the Tympanum (gable) of the new Custom House at Berlin. This work, executed according to designs of the famous Schinkel, was the first substantial proof of Kiss's superior talent. Since then he has devoted his time almost exclusively to the study of the anatomy and forms of the noble horse, and his model of the Amazon, which, on a naked horse, is attacked by a

tiger, at once showed to all his friends the glorious results of his efforts. The cost of completing this model at full size, in bronze, was estimated at about \$30 000, which amount was raised by subscription, and the now far-famed piece of art was finished in the comparatively short time of three years. The question then arose where to place it, and, after numerous suggestions, one of the spandril-walls of the stairs in front of the Berlin Museum was selected, and permission to erect it there granted by the late King.

"Kiss was next employed to execute an equestrian marble statue of Frederick II., King of Prussia, to be erected at Breslau, and, at about the same time, one of Frederick Wilhelm III., King of Prussia, to go to Königsberg; both of which he has completed in five years. He was afterwards commissioned to compose a group to occupy the corresponding spandril-wall of the Berlin Museum.

"All these works are remarkable as well for the noble and beautiful conception, as for the most striking correctness and natural truth in every part of them, a perfection which cannot be arrived at even by the most gifted artist, unless after years and years of ardent study.

"Kiss, about 45 years old, and his master, about 80 years of age, are both of a noble and manly personal appearance. Rauch is one of the handsomest men ever born. Both of them are gentlemen in the full meaning of the word. They both live in Berlin, are intimate friends, proud of each other, and highly respected by their fellow-citizens."

ART IN ENGLAND.—Our English journals and correspondence of the last month have furnished us with nothing of much interest in the world of art.

—The Exhibition at Lichfield House, which was intended to be a sort of complement to the Great Fair, had been opened, although only a portion of the paintings had arrived. Among the names of foreign contributors of reputation, occur those of Madou, Verbeekhoven, Henri Leys, Chauvin, Ziegler, Signol, Lehmann, Henry Scheffer, Schopin, Gosse, Rosa de Bonheur, Mogford, Isabey, Etex, Paul de la Roche, Schlesinger, Biard, and Rudder:—of English, there are James Ward, E. M. Ward, Cope, Redgrave, John Lucas, O'Neil, Oliver, G. F. Watts, Lucy, Lance, Fanny Corbuxel, Cave del Thomas, Poole, Bartholomew, and Marshall.

—Mr. Talbot, according to the *Athenæum*, has invented a photographic process by which he can obtain the distinct image of a body moving swiftly across the field of view. His experiment, which was tried at the Royal Institution, is described as follows:

"A printed paper was fixed upon the surface of a wheel. A camera was carefully adjusted to give a correct image of this wheel. The room was then darkened, and a very sensitive plate was placed in the camera,—the wheel was turned by a handle until it acquired a great velocity,—the greatest, in fact, which could be given to it. At this moment the camera was opened, and a powerful electric battery was discharged in front of the wheel, illuminating it with a sudden flash of brilliant light. The sensitive plate was then taken out of the camera, and the image was developed. The plate was found to contain an image of the words printed on the paper, and

it was remarkable to observe that there was no indistinctness of outline in them, notwithstanding the rapid motion of the wheel.

"The valuable uses to which this novel fact in photography can be applied are too obvious to require to be specifically pointed out. It will only be necessary for photographers to devise convenient and easy methods of obtaining the electric spark and throwing it on the object, and we shall be able to arrest and embody the most fugitive phenomena which present themselves to the eye."

—We observe that a repetition of Mr. Powers's *Greek Slave* is on exhibition with Lord Ward's collection at the Egyptian Hall.

—The London *Art Journal* for July, contains a long article on the Arts in the United States, contributed by an American writer. It is fairly written, with the exception, perhaps, of a little too extravagant estimate of the powers of a very clever artist.

ART IN FRANCE.—The most important event, in connection with Art in France that we have learned since our last number, was the opening of the Halls of the Louvre, which had been for a long period closed to the public, in order to be newly decorated and arranged. This took place on the 5th of June last. The changes seem upon the whole to be satisfactory to the critics. They who are acquainted with the Louvre, will remember many spaces in the long gallery which were very dark, and were called, on that account, "the Catacombs." Henceforth, thanks to large openings cut along the ceiling, this gallery will be perfectly well lighted through its whole extent. But a great deal of architectural beauty has been sacrificed in this alteration. The unornamented nakedness of these openings, like those of a Conservatory, contrast strongly with the rich frame work of similar openings in the Square Saloon, and that of the Seven Chimneys. These two halls have been decorated with great magnificence, particularly the former, which is to serve as a sort of Tribune, where the masterpieces of the different schools are to be collected.

Besides the galleries of paintings from which the public have been excluded for two years, they are now restored to the possession of the magnificent Gallery of Apollo, of which they have been deprived for nearly thirty years. This was built by Henry IV., and partly destroyed by fire in 1661. It was afterwards repaired and decorated by Le Brun. The state of the vault in 1824, made it necessary in that year to shore it up, and it has remained ever since filled with scaffolding and entirely useless as a picture gallery, until the recent repairs were undertaken, when the vault was reconstructed, and the interior newly decorated and arranged.

—The inhabitants of Andelys have been inaugurating a statue of Nicholas Poussin, with great ceremonial. It took place on the 15th of June. The statue is the work of M. Brian, and represents the great painter seated with his left hand supported by a port-folio that rests upon his knee, while his right hand holds a portecrayon.

—A statue commemorative of Jeanne Hachette, by M. Vital Dubray, has just been inaugurated at Beauvais. The President assisted at the ceremony.

—The correspondent of the *Herald* writes

thus, concerning M. De la Roche's new painting which we mentioned in our last :

"M. Paul Delaroche, the admirable painter, who is the author of so many fine pictures—among which I need not mention the 'Napoleon crossing the Alps'—has just finished a grand canvas, upon which he has represented the Sentence of Death against Marie Antoinette, Queen of France. This *tableau* has been bought by MM. Goupil & Co., the well-known print-sellers, and is exhibited by them in their museum. It is a real *chef-d'œuvre*, and will add much honor to the fame of the French painter. Nothing more beautiful can be compared with the head of the martyr-queen, whose dignity and disdainful looks make a striking contrast with the hideous faces of the mob by which she is surrounded. The passions of the multitude have been depicted with so much energy that it makes one shudder. I understand that this new painting of Delaroche has been bought for \$8,000, and really it is worth it."

ART IN GERMANY.—VIENNA.—Professor Edward Steinle has recently been occupied on a picture for Prince Albert, intended as a birthday present from his Royal Highness to the Queen. The subject is, "St. Luke painting a portrait of the Virgin," the figures being life-size, half-length. On the left of the canvas sits St. Luke, with his eyes intently fixed on the Virgin; his tablet is in one hand, and his pencil in the other. The head, seen in profile, is remarkably fine; the jet-black hair and beard, the rich tone of the flesh, and the dark green coat and red mantle in which he is enveloped, come out in bold relief against a light and sunny sky, streaked with coral-white clouds, and blending with a mass of distant hills. On the opposite side, a deep brown curtain throws out, in a mellow mass of light, the figure of the Virgin, bearing in her arms the infant Jesus. Her head is slightly bent downwards, and is delineated with exceeding grace and devotional feeling. The child has plucked a flower from a nosegay standing near him, which he holds out to the painter-Evangelist. In the right-hand corner, and in part of the front of the picture, is a table, covered with a cloth of rich and elaborate design, on which lies a devotional volume. The picture is replete with religious feeling, and with genuine artistic treatment.

BERLIN.—In the atelier of Rauch, the model is being prepared for the statue of York of Wartenberg, the well-known Prussian general in the French war, from the year 1813. The statue will be placed beside that of Blücher, near the Opera House.—One of the saloons of the new Museum will be decorated with pictures of deities of the old German and Northern Mythology, executed by artists of the city.—Artists are busily occupied in the *royal ateliers*, near the Brandenburg Gate, with the execution of the decorations for the dome in the royal palace. Professor Lengerich is executing the twelve martyrs of the Christian Church; the twelve minor prophets are entrusted to the care of Eich Schadow.—A very interesting monument has been erected at Berlin, to the memory of the late Director of the Royal Academy, by his brother and other artists. They have altered his house, and especially his atelier, into an elegant and tasteful "Hall of Art," and decorated it with frescoes. Bendemann, his son-in-law, has heartily accorded his assistance.—Cornelius

has recently finished a large cartoon for the decoration of the *Campo Santo*, near the royal pleasure-ground (Lustgarten), at Berlin.

—A model for a statue of Mlle. RACHEL, has been made by M. Afinger, of Berlin. It will be executed in marble by order of the king. "The actress is represented in Grecian costume, the diadem-covered head bent forward in contemplation, and the whole bespeaking that nobleness and ideality, which characterize the original."

Tieck, the well-known sculptor, has recently died at Berlin, aged 74. He was the pupil of Schadow, and Germany owes to him some of the best of her modern works. Among them are the monument of the late Queen Louisa, the statues of Saxe, Lessing, Erasmus, Grotius, Herder, and others, the sculptures of the pediment and friezes of the Theatre Royal at Berlin, &c.

Four groups of statuary will soon be put up on the Schlossbrücke of Berlin, of which one has been sculptured by Wolff at Rome, and the other three are in the hands of Wickmann, Drake, and Moller.

Encaustic Pictures.—In the atelier of Professor Kloeber, three very fine encaustic pictures of saints have been executed on Rhenish lava. They were baked in the workshop of M. Mertens, and their destination is the Russian Church near Potsdam.—Wichman has finished the statue of Winckelman, to be placed with that of Schinkel, executed by Tieck, at the entrance of the new Museum.—A series of marble groups are in course of execution at the ateliers of Bläser, Schievelbein, Müller, Drake, Wichman, &c.—The sculptor Heidel, from the Rhine, has got a commission from the King of Prussia to execute a statue in marble of "Iphigenia," after Goethe. Hartung, of Coblenz, is engaged in the execution of his Rhine and Moselle group, which we saw lately in plaster at Berlin.—The Academy of Arts at Berlin has ordered the execution of a bust of Rauch, to which is added a relievo after a drawing by Cornelius, in honor of the great sculptor. It represents the "Birth of Minerva, assisted by Hephæstos, the God of Mechanical (Industrial) Art."

WIESBADEN.—The Exhibition of the Nassau Art-Union opened on the 15th July, and will close on the 31st of August.

DRESDEN.—The opening of the Exhibition of the Royal Saxon Academy took place on the 13th July, and will close on the 16th September.

A new picture gallery is in process of erection at Dresden, and in two years, it is supposed that the art treasures there will all be transferred to safer quarters than they enjoy at present. An especial space will be apportioned to the great *Madonna di San Sisto*, of Raphael. It is stated that this picture is promised for eight years to come to different copying artists, according to a certain turn.

MUNICH.—J. Palme is occupied in finishing his beautiful frescoes for the Pilgrim Church, fourteen saints (Wallfahrtskirche-Vierzehn Heiligen), near Lichtenfels, on the Bavarian frontier. It is a work full of spirit and thought.—Kaulbach is, it is said, engaged upon one of his favorite conceptions, a "Dance of the Dead." (Todtentanz.)

The Munich Academy of Fine Arts, after an interruption of three years, announces an Exhi-

bition of works of living artists, to begin on the 25th of August, and to last two months.

DUSSELDORF.—T. W. Th. Tanssen, a young and clever artist, has engraved on copper a large plate from the well-known picture of Hensclever, representing "The Examination of the German Candidate of the Church, 'Jobs,' before a Congregation of Theologians," or a jury of queer old German professors. It is humorously done, according to the spirit of the poem from which the subject is taken, viz., the "Job-siade."

Overbeck has lately finished the *Conversion of Saint Thomas*, which, it is said, is intended for London. A composition was lately exhibited in the National Academy of Design by this artist, on the same subject. A series of fourteen pictures of the *Passion*, by him, are about being published as colored engravings, and lastly, a picture by him for Pope Pius IX., is in progress.

The HAMBURGH ART-UNION opened their eleventh annual exhibition on the 17th of April last, in the great saloon of the Arcades of the Exchange. "A most cheering and cheerful combining," says a writer, "of the useful and the beautiful." The catalogue comprises 158 subjects, amongst which are nine pieces of sculpture, all by Hamburg artists.

A monument to Hahneman has been modelled in Rome, by Steinhauser, and executed in bronze by the galvano-plastic system. It is to be erected at Leipsic.

ART IN RUSSIA.—The *Athenæum* states that when the Emperor Nicholas was at Rome, four or five years ago, he engaged the Cavalier Barberi, the celebrated mosaic-worker, to undertake certain large works, together with the instruction of six Russian students in the mysteries of his craft, with a view to the establishment of a great school of mosaic art at St. Petersburg. The last of a series of elaborate works for the Imperial residence, has just been completed. They consist of four huge scenic masks, the four Evangelists, copied from the painting by Bouloff, the St. Nicholas of the great Roman Cathedral, the Russian arms on a gold ground, a piece of Byzantine mosaic, and an octagonal mosaic pavement, adopted from the ancient design of the round hall in the Vatican, about six metres in diameter, containing twenty-eight figures, with a colossal head of Medusa in the centre.

DISTRIBUTION OF THE ENGRAVINGS OF 1850.

The Committee regret to announce that, in consequence of the care and slowness required in printing the engraving of *Anne Page*, in order to give the impressions their proper sharpness and delicacy, they will be unable to extend the delivery of prints at present to any subscribers beyond those already announced. It will be remembered that the Committee, in delivering engravings, observe, as nearly as practicable, the order of the receipt of subscriptions. It sometimes happens that a large number of names are received early in the season from some particular place which returns a few others late in the year. It has been necessary in such cases, in order to avoid the expense of extra transportation, to send forward all the prints at the same time. Excepting in cases like this, the Committee observe rigorously the rule they have laid down.